

SONGS OF THE LATE RENAISSANCE

During the Renaissance people sang; they were not content merely to listen. There were no public concerts, and, of course, no radio or phonograph, which in our time have made it so easy to listen to music. The professional musicians in the Sixteenth and early Seventeenth Centuries sang motets and masses in church and madrigals at court ceremonies. Musically untrained people expressed themselves in simpler songs — the English canzonet or ballett, the French chanson, the German liedlein, the Italian villanella and the Spanish villancico.

SONGS OF THE LATE RENAISSANCE presents some of the simpler part-songs of the late Sixteenth and early Seventeenth Centuries. These songs deal with nature, love and sometimes with philosophical ideas. They are simply constructed, frequently employing consecutive triads, avoided by the more sophisticated composers. Since many of them were set for three or four equal voices they provide an interesting contrast to the four part (SATB) texture which dominated the choral music of the late Renaissance.

Tempo indications and dynamic markings are the editor's, since such markings did not come into general use until well after the Renaissance.

It is recommended that the songs of other than English origin be sung in their original languages whenever possible.

PALESTRINA Domine Fili Unigenite

The Series, SONGS OF THE LATE RENAISSANCE, has been almost entirely confined to secular music. In this instance, an example of Palestrina's sacred music is introduced to show how Late Renaissance composers occasionally turned to the timbre of Treble voices in contrast to the customary mixed-voice texture. This excerpt from a four-part Mass is in its original setting for two Sopranos and an Alto.

ENGLISH TRANSLATION OF TEXT

O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father.

Domine Fili Unigenite

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From the "Missa Primi Toni"
For S.S.A., Unaccompanied

Duration: 2 min., 15 sec.

GIOVANNI PIERLUIGI PALESTRINA
(1525-1594)

Edited by DON MALIN

(♩ = 88)

I

Soprano

II

Alto

Piano
(for rehearsal only)

(*mf*)

Do - mi - ne Fi - li

(*mf*)

Do - mi - ne Fi - li u - ni ge - ni -

(♩ = 88)

(*mf*)

(*mf*)

Do - mi - ne Fi - li

u - ni - ge - ni - te u - ni -

te u - ni -

u - ni - ge - ni - te, Do - mi - ne Fi

ge - - ni - te, Do -

ge - - ni - te, Do - mi ne

The first system contains four staves. The top three staves are vocal parts with lyrics. The first staff has a long note on 'u' followed by eighth notes for 'ni - ge - ni - te, Do - mi - ne Fi'. The second staff has a half note on 'ge', a whole rest, and then eighth notes for 'ni - te, Do -'. The third staff has a half note on 'ge', a whole rest, and then eighth notes for 'ni - te, Do - mi ne'. The fourth staff is a piano accompaniment with chords and moving lines in both hands.

10

li u - ni - ge - ni - te,

mi ne Fi li u - ni - ge - ni - te,

Fi li u - ni - ge - ni - te,

The second system contains three staves with lyrics. The first staff has a half note on 'li', a whole rest, and then eighth notes for 'u - ni - ge - ni - te,'. The second staff has eighth notes for 'mi ne Fi li u - ni - ge - ni - te,'. The third staff has eighth notes for 'Fi li u - ni - ge - ni - te,'. The fourth staff is a piano accompaniment.

10

The third system contains two staves. The top staff is a vocal part with eighth notes. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

Je - su Chri - ste, Je - su Chri -

Je - su Chri - ste

Je - su Chri ste,

ste, Chri -

Je - su Chri

Je su Chri

Je su Chri

The image shows a musical score for a hymn, likely 'Ave Maria' or a similar piece, featuring a vocal melody and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of four staves, and the piano part consists of two staves. The lyrics are 'Je - su Chri - ste, Je - su Chri - ste, Chri -'. The score includes dynamic markings such as *(mf)* and *(f)*. A large red watermark 'Preview Only' is overlaid diagonally across the page, and the text 'Legal Use Requires Purchase' is written in red below the watermark.

ste. Do - mi - ne De -

ste. _____

ste. Do - mi - ne De - us, A -

us, A - gnus De -

Do - mi - ne

gnus De - i, A - gnus De -

(f) (mp) (mf) (mp)

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First system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "i, A - gnus De -". The piano accompaniment is in the left hand, with a melody in the right hand. A dynamic marking of *(mp)* is present.

i, A - gnus De -

De - us, A - gnus De -

i A - gnus De - i,

Second system of the musical score, starting at measure 30. It continues the vocal and piano parts from the first system. The lyrics are: "i, A - gnus De -".

30

i, A - gnus De -

A - gnus De -

Third system of the musical score, also starting at measure 30. It continues the vocal and piano parts. The lyrics are: "A - gnus De -".

30

A - gnus De -

[illegible]

(*f*) 40

Fi - li - us Pa -

Pa -

tris, Fi - li - us

40

(*mf*) (rit.) (—)

tris, Fi - li - us Pa - tris.

(*mf*) (rit.) (—)

tris, Fi - li - us Pa - tris.

(*mf*) (rit.) (—)

Pa - tris Pa - tris.

(*mf*) (rit.) (—)

(*mf*) (rit.) (—)

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16320 Roscoe Blvd., Suite 100
P.O. Box 10003
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